

Font

Basics

Font

In [typography](#), a **font** (also **fount**) is traditionally defined as a quantity of sorts composing a complete character set of a single size and style of a particular [typeface](#).

After the introduction of [computer fonts](#) based on fully scalable outlines, a broader definition evolved.

Font is no longer size-specific, but still refers to a single style.

Bulmer regular, Bulmer italic, Bulmer [bold](#) and Bulmer bold italic are four fonts, but one typeface.

Font characteristics

Weight

The weight of a particular font is the thickness of the character outlines relative to their height.

A typeface may come in fonts of many weights, from ultra-light to extra-bold or black; four to six weights are not unusual, and a few typefaces have as many as a dozen. Many typefaces for office, Web and non-professional use come with just a normal and a bold weight. If no bold weight is provided, many renderers (browsers, word processors, graphic and DTP programs) support faking a bolder font by rendering the outline a second time at an offset, or just smearing it slightly at a diagonal angle.

The base weight differs among typefaces; that means one *normal* font may appear bolder than some other *normal* font. For example, fonts intended to be used in posters are often quite bold by default while fonts for long runs of text are rather light. Therefore weight designations in font names may differ in regard to the actual absolute stroke weight or density of glyphs in the font.

Attempts to systematize a range of weights led to a numerical classification first used by [Adrian Frutiger](#) with the [Univers](#) typeface, although originally only ranging from 3 to 8 - e.g.: 35 Extra Light; 45 Light; 55 Medium or Regular; 65 Bold, 75 Extra Bold; 85 Extra Bold; 95 Ultra Bold or Black.

Helvetica Neue 25 Ultra Light
Helvetica Neue 35 Thin
Helvetica Neue 45 Light
Helvetica Neue 55 Roman
Helvetica Neue 65 Medium
Helvetica Neue 75 Bold
Helvetica Neue 85 Heavy
Helvetica Neue 95 Black

Font -

Slope

In today's European typefaces, especially roman ones, the font style is usually connected to the angle.

When the normal, [roman](#) or [upright](#) font is slanted – usually to the right in left-to-right scripts – the lowercase character shapes change slightly as well, approaching a more [handwritten](#), [cursive](#) style.

In many sans-serif and some serif typefaces the characters of the italic fonts are only *slanted* ([oblique](#)), which is often done algorithmically, without otherwise changing their appearance. Such oblique fonts are not true italics, because they lack the change in letter shapes which is part of the definition of an italic.

б	б	δ
п	n	ū
г	г	ī
д	д	g
т	m	ū
ш	и	и

The five boxing wizards jump quickly. *roman*

The five boxing wizards jump quickly. *italic*

The five boxing wizards jump quickly. *oblique*

Font -

Serifs

In [typography](#), **serifs** are semi-structural details on the ends of some of the strokes that make up letters and symbols.

A [typeface](#) that has serifs is called a **serif typeface** (or **seriffed typeface**).

A typeface without serifs is called [sans-serif](#), from the [French](#) *sans*, meaning “without”.

Some typography sources refer to sans-serif typefaces as "**grotesque**" (in [German](#) "grotesk") or "Gothic", and serif types as "[Roman](#)".

AaBbCc
AaBbCc

Thesis
Thesis
Thesis
Thesis

Font -

Sans Serif

In [typography](#), a **sans-serif** or **sans serif typeface** is one that does not have the small features called "[serifs](#)" at the end of strokes. The term comes from the Latin word "sine", via the French word *sans*, meaning "without".

In print, sans-serif fonts are more typically used for headlines than for body text.^[1] The [conventional wisdom](#) holds that serifs help guide the eye along the lines in large blocks of text. Sans-serifs, however, have acquired considerable acceptance for body text in [Europe](#).

Sans-serif fonts have become the [de facto](#) standard for body text on-screen, especially online. This is partly because [interlaced](#) displays may show [twittering](#) on the fine details of the horizontal serifs. Additionally, the low resolution of digital displays in general can make fine details like serifs disappear or appear too large.

Before the term “sans-serif” became standard in English typography, a number of other terms had been used. One of these outmoded terms for sans serif was [gothic](#), which is still used in East Asian typography and sometimes seen in font names like [Century Gothic](#).

Sans-serif fonts are sometimes, especially in older documents, used as a device for [emphasis](#), due to their typically blacker [type color](#).

Font -

San-Serifs

- **Grotesque**, early sans-serif designs, such as [Grotesque](#), [Akzidenz Grotesk](#), and [Franklin Gothic](#).
- **Neo-grotesque** or **Transitional** or **Realist**, modern designs such as [Standard](#), [Bell Centennial](#), [MS Sans Serif](#), [Helvetica](#), [Univers](#), [Highway Gothic](#), and [Arial](#). These are the most common sans-serif fonts. They are relatively straight in appearance and have less line width variation than Humanist sans-serif typefaces. Transitional sans-serif is sometimes called "anonymous sans-serif" due to its relatively plain appearance.
- **Humanist** ([Calibri](#), [Johnston](#), [Lucida Grande](#), [Segoe UI](#), [Gill Sans](#), [Myriad](#), [Frutiger](#), [Trebuchet MS](#), [Tahoma](#), [Verdana](#) and [Optima](#), a.k.a. Zapf Humanist). These are the most calligraphic of the sans-serif typefaces, with some variation in line width and more legibility than other sans-serif fonts.
- **Geometric** ([Futura](#), [ITC Avant Garde](#), [Century Gothic](#), [Gotham](#), or [Spartan](#)). As their name suggests, Geometric sans-serif typefaces are based on geometric shapes. Note the optically circular letter "O" and the simple construction of the lowercase letter "a". Geometric sans-serif fonts have a very modern look and feel. Of these four categories, geometric fonts tend to be the least useful for body text.

Note that in some sans-serif fonts, such as Arial, the capital-i and lowercase-L appear identical. Verdana, however, keeps them distinct because Verdana's capital-i, as an exception, *has* serifs. Other fonts may have two horizontal bars on the capital-i, a curved tail on the lowercase-L, or both.

Franklin Gothic:
The Quick Brown
Fox Jumps Over
The Lazy Dog.



Helvetica:
The Quick Brown
Fox Jumps Over
The Lazy Dog.



Tahoma:
The Quick Brown
Fox Jumps Over
The Lazy Dog.



Futura:
The Quick Brown
Fox Jumps Over
The Lazy Dog.



Font -

Slab-Serif

In [typography](#), a **slab serif** (also called *mechanistic*, *square serif* or *Egyptian*) [typeface](#) is a type of [serif](#) typeface characterized by thick, block-like serifs.

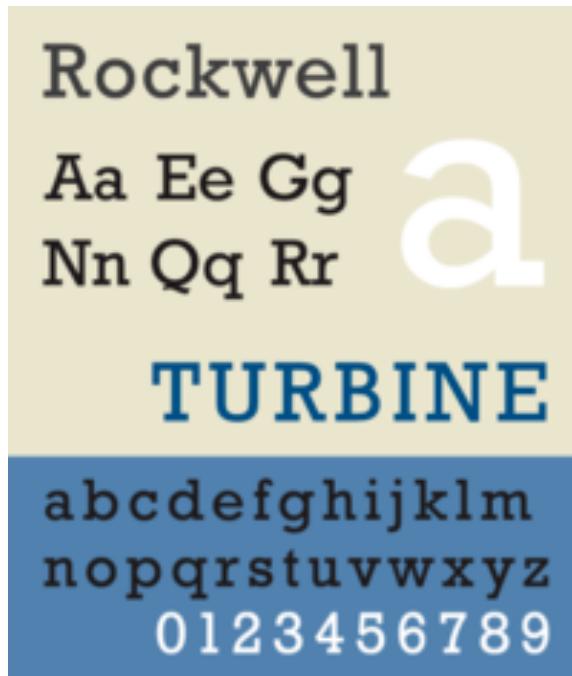
Serif terminals may be either blunt and angular ([Rockwell](#)), or rounded ([Courier](#)).

Slab serif typefaces generally have no bracket (feature connecting the strokes to the serifs).

Some consider slab serifs to be a subset of modern serif typefaces.

Because of their bold appearance, they are most commonly used in large headlines and advertisements but are seldom used in body text. The exception is those that are monospaced, because of their usage in [typewriters](#), but that is declining as electronic publishing becomes more common. Another recent exception is the typeface designed for [The Guardian](#) newspaper in the UK which is an Egyptian used through the paper as body text.

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Font -

Slab-Serif

Clarendon model

Clarendon typefaces, unlike other slab serifs, actually have some bracketing and some contrast in size in the actual serif. Examples include [Clarendon](#) and [Egyptienne](#).

Neo-grotesque model

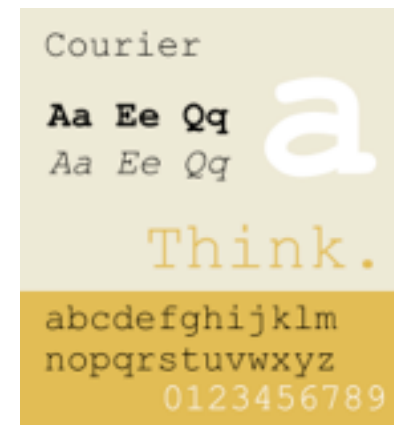
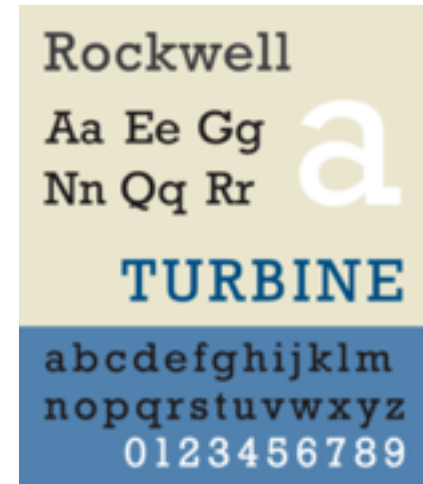
The most common slab serif typefaces, Neo-grotesque have no bracketing and evenly weighted stems and serifs. The letterforms are similar to neo-grotesque or *realist* [sans-serif](#) fonts. Examples include [Rockwell](#) and Memphis.

Italienne model

In the Italienne model, the serifs are even heavier than the stems, forging a dramatic, attention-drawing effect. Some Italienne slab serifs, such as [Playbill](#), have a characteristic [Western](#) appearance, likely as a result of their frequent use in western-era posters.

Typewriter typefaces

Typewriter slab serif typefaces are named for their use in [strike-on typewriting](#). These faces originated in monospaced format with fixed-width, meaning that every character takes up exactly the same amount of horizontal space. This feature is necessitated by the nature of the typewriter apparatus. Examples include [Courier](#) and [Courier New](#) (both Neo-grotesque model) and [Prestige Elite](#) (Clarendon model).



Helvetica

Helvetica is a widely used [sans-serif typeface](#) developed in 1957 by [Swiss typeface designer Max Miedinger](#) with Eduard Hoffmann.[1]

Helvetica (film) is an independent feature-length [documentary film](#) about [typography](#) and [graphic design](#), centered on the [typeface of the same name](#). Directed by Gary Hustwit.

Its content consists of a history of the typeface interspersed with candid interviews with leading graphic and type designers. The film aims to show Helvetica's beauty and ubiquity, and illuminate the personalities that are behind typefaces. It also explores the rift between [modernists](#) and [postmodernists](#), with the latter expressing and explaining their criticisms of the famous typeface.



2010, “dpsd Beyond” student initiative & “MyAegean” team
University of the Aegean, Greece

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